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THE INTIMATE SENSES AS SOURCES OF WISDOM

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It was a significant event in the history of thought when Locke bore down with renewed vigor on the doctrine that all knowledge is of sensory origin. A highly disciplined psychology is hardly possible so long as the intellect can draw its wisdom from innate ideas, *a priori* postulates, and ready-made categories and can "participate in" the treasure house of static absolutes. That there is nothing in the intellect which was not first in the senses was a dictum that set free important consequences for scientific psychology and for reconstructions in philosophy and theology.

I should propose a restatement of the Lockian slogan, but with mindfulness that there are not just "five windows of the soul" nor even a mysterious "sixth sense" but that we have at least ten well-defined types of sensory mechanism, each busy all the time reporting to us the outside world and conditioning our response to it. The traditional five could fairly well bear the burden placed upon them because of the prevailing intellectualistic psychology that made the cognitive functions too nearly identical with the larger field of mentality. Latterly, genetic psychology has shown clearly enough that the thought processes are specialized strains and currents in the wider, deeper stream of consciousness that has not been and perhaps never can be caught up into specific descriptions and representations. All the subtle and indefinable processes of the mind in so far as they have value in life adjustments are conditioned as truly by the special senses as are those belonging to cognition. Our statement would then be that there is nothing in the mind that was not first in the ten or more senses.

In addition to the five senses: sight, hearing, taste, smell, touch (pressure), recent psychology fully recognizes several others. They are pain, temperature, equilibrium (static), kinaesthetic (muscle), organic. They are all well-defined senses. The criterion of a special sense is that it has a specialized set of end-organs or receptors for reporting to the organism certain kinds of exciting objects and that it is connected through the central areas with a particular kind of response.

Cutaneous pain is not to be confused with touch. The warm and cold nerve-endings are different from each other and are distinguished from both pain and pressure. The end-organ for equilibrium is the semicircular canals, a special sense that is not connected with that of hearing whose nerve-endings are in the cochlea. Functional psychology has been much helped by the differentiation of the kinaesthetic sense whose end-organs are found in the striped muscles and especially in joints and tendons. Almost revolutionary in psychology is the discovery of the organic sense with its myriad of receptors in stomach, intestines, diaphragm, lungs, heart, arteries, veins, the glands throughout the body, including the sweat-glands, whose stimuli are constantly flooding the central mechanism and by a marvelously fine set of interactions conditioning the inner and outer adjustments of the organism.

Of the special senses the kinaesthetic and organic are among the oldest biologically, are most widespread throughout the body, bear the heaviest burdens in the animal economy, and perhaps do more work than any of the others in furnishing content to the higher mental life. At the same time they have been almost completely ignored in psychology. This strange neglect has been due to the arrogance of sight and hearing whose imagery is spectacular and, being describable, is capable of readier introspection and is more convenient as a mechanism of discourse. But in spite of their handicaps it is the organic and kinaesthetic senses that condition the essential types of behavior which make up the body of human endeavor and

achievement—war, love-making, the care of children, the amassing of wealth, adjustment within the group, and worship. It is the restlessness, the innervations, the tensions and recoils, the needs and their possible fulfilment, the hungers and their satisfaction, that furnish the incitations to action, and are the constant criteria of successful accomplishment. All these are under the control of the organic and kinaesthetic senses that use sight, hearing, and the others as the servants, tools, and instruments.

It has been customary to classify the senses as, first, the “higher” (sight and hearing) and, secondly, to group all the others together as the “lower.” The terminology indicates the anatomical position of the two favored senses in the body and signifies as well that they have an honored rôle in mental activities.

I would suggest a reclassification of the senses on the basis of the way they handle their materials. Sight has won a high place for itself in evolution and in animal economy because of its skill in *defining* its objects, and setting them off in spatial relationships to each other. Color, form, extension, distance, directions, relation, number—these are the qualities in objects it is fond of discovering and using. It has been claimed that it can detect 40,000 discriminable qualities. Something of the same propensity for definition is found in hearing. It sets objects off against one another according to their intensity, pitch, and timbre, and conspires with vision in arranging these qualities in accordance with their position, relation, and number. The kinaesthetic sense, still less adept than sight and hearing at definition, nevertheless takes note of units of succession in experience and, working along with the others, creates and discovers a time-scheme with spatial units superimposed upon it. Pressure specializes in units of resistance, and in many ways aids the other defining senses in formulating a world of discrete objects with specific relations. In so far as a receptor discriminates qualities in objects and perceives their kinships it

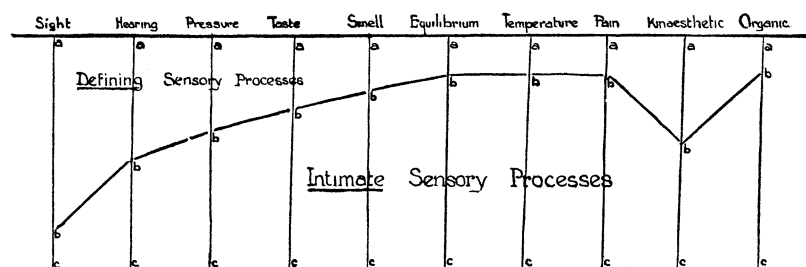
may be called a *defining* sense. Since all the senses possess this power to a certain degree it is more fitting to speak of *defining sensory processes*.

Some of the other senses are concerned with the interpretation of objects and of their qualities *immediately* without defining them or setting them into spatial and temporal orders, or relating them in anyway schematically. The objects just are. Their qualities are *directly* regarded as agreeable, or indifferent, as desirable or undesirable, or otherwise fitted to the well-being of the organism. In so far as a receptor reports to consciousness directly or immediately qualities of objects together with cues of right response, it may be designated an *intimate* sense. Or again, since all of the senses have in greater or less degree this propensity, it is better to speak of intimate sensory processes. All the so-called lower senses belong predominantly to this class. The organic sense is almost purely of the intimate type. Stimulations and corresponding responses from thirst, satiety, breathing, assimilation of food, reproductive needs, glandular secretion, circulatory tone, and other functions that involve the organic sense-receptors and bulk so large in the day's life are little capable of definition or even of symbolization in speech. That foods are too sweet, that condiments are too sour or bitter, that flavors are just right, are immediate verities, quite undefinable but usually dependable. The warm and cold mechanisms report directly, instantaneously, and reliably that the room is too hot, too cold, or just right. As an after-thought one may seek to fortify the judgment by some measuring stick like a thermometer.

The accompanying diagram indicates the relation of these two functions to each other and to the special senses. It is evident that the classification cuts across each of the senses somewhat artificially. All of them are concerned with defining their objects and all are capable of acting as intimate senses. Vision is clearly at one extreme in the list and the

organic sense at the other. The relative length of the line ab as compared with bc under sight would signify its high skill at definition. On the other hand the insignificance of ab under organic sense as compared with bc means to symbolize its incapacity at description. The other senses form a series between these two extremes.

The thesis of this discussion is that the intimate sensory processes are the direct and important sources of meaning, of worth, and of value. They are sources of wisdom in morals, aesthetics, and religion. Our estimates of the beauty and rightness of objects, of admiration and of worship are not compelled to subject themselves to the technique of the defining senses.



Worth and meaning are *sui generis*. They stand upon their own feet. Their characteristics are reported directly through the intimate sensory processes without mediation. The defining functions are often essential to art and religion and sometimes indispensable in giving cogency to their content and in furnishing instruments of criticism and in supplying them with a language for expression.

Rather than degrade the intimate senses to a minor place in life as a whole, it is more in accordance with the facts to say that in certain spheres they are primary and that the defining senses play a minor rôle simply as mechanisms of articulation.

The upshot of our discussion shall be that the two types of sensory behavior are both high each in its own way when dealing with certain sorts of objects. There has been a double line

of development and evolution equally important: the one moving fast and far in the direction of description, scientific analysis, practical manipulation, logical construction, and system-building. The other line has achieved equal success in interpreting its objects and their meanings in subtle and skilful ways and in holding the individual in right relationship to his world of experience. The language of intimate-sense wisdom is *symbolism* that can hint and suggest meanings that are indescribable. Characteristic outputs of the defining functions are science, mathematics, logic, and metaphysics. The human product of the intimate functions is art, morality, and religion. The supremely right attitude of the human being in the one sphere is that of endless patience in analysis and formulation; in the other it is a sensitive attitude of receptivity toward seemingly life-giving objects and toward adjustments that promise fulfilment.

In morality these intimations of right adaptation have organized themselves into "conscience"; in religion the true way on and out has been described as that of trust, confidence, faith, and hope.

In this divergent, two-fold line of evolution each set of functions has been conditioned by its own centers of neural organization and control. The central mechanism of the defining processes has the central nervous system with the cerebrum and its association centers as its highest structure. The neural mechanism of the intimate senses is the autonomic, or sympathetic, system and its connection with all the viscera and the smooth muscle tissues of the body. The interaction and interdependence of the two systems is indicated by the fact that the sympathetic is biologically in the line of direct descent from the primitive pressure and chemical senses, and that latterly in the course of evolution its ganglia are derived from migration of cells from the spinal cord, and that anatomically it must be considered as an extension of the central sensory motor mechanism. Keeping pace with the evolution of the

sympathetic system have come the liver, adrenals, the pituitary body, the thyroid and other duct and ductless glands that are able to inject into the blood stream a variety of chemical substances that serve for the interactions of the various parts of the organism. The proper functioning of these organs is vitally significant in the adjustments within the body, and adaptations to its world. They are properly regarded as conditioning, if not determining, factors in the functioning of the organic sense.

In elucidation of the fact that we have here a descriptive approach to the source of valuation, we shall indicate in the first place the direct appeal of religion and art to the intimate senses and later refer to their use through the symbolism of the imagery connected with these senses.

In the first place, then, it is a significant and not a curious fact that religion and art have found ways of exciting all the intimate senses. The use of sweet incense, flowers, perfumes, and burning substances has been widespread throughout the cults as stimulus to worship. "Smell, the fallen angel," is able apparently to suffuse worship with a delicate sort of poetry. The soul, it has been said, is a sort of refined odor. Likewise, the gustatory sense has been an easy avenue of approach in worship. Tasting together a delectable viand or the blood of an animal or a human being has proved a useful seal of the social bond and a means of communion with the gods. The taking of sacraments, whether Christian or pagan, inducts the devotee into the very heart of the mystery of life. The value of pressure contacts is shown in the laying on of hands, in touching hems of garments, and in grasping and holding relics and sacred symbols. The successful in religion as in art is, by and large, measured by the degree of ingenuity in playing upon the pain nerves, whether it be cutaneous pain or the deeper-seated pain receptors. On this lower level religion has enjoyed a deal of satisfaction in the infliction of actual bodily pain. As it develops it contents itself with stirring the most

intense emotions to the point of strain that awakens the sense of pain. The two most widespread religions have been fullest of acute pessimism. Rodin, who has a right to speak for the world of art, says "Yes, the great artist, and by this I mean the poet as well as the painter and sculptor, finds even in suffering, the death of loved ones, the treachery of friends, something that fills him with a voluptuous though tragic admiration. At times his own heart is on the rack. Yet stronger than his pain is the bitter joy which he experiences in understanding and giving expression to that pain. . . . His ecstasy is terrifying at times but it is still happiness because it is the continuous admiration of truth."

The kinaesthetic appeal is shown in genuflections, in the rhythm of music, of the dance, in great processions, and in the tense nerves throughout the organism that religion and art have strung up for action. This aspect of art has been worked at by experimental methods. Feré, for example, has shown that even the untrained musician while listening to agreeable qualities of tone has his power to do muscular work practically doubled, while in listening to a dissonant tone his power of execution is essentially cut in half.

It is perhaps the organic sense that is most intensely stimulated by art and religion. Those who really enjoy music are rather apt to confess to some bodily marks indicating a response of smooth muscle tissue in which the organic sense is involved. Among such marks are cosmic thrills along the spine, tingling of the skin, deepened breathing, vibrations in the chest, diaphragm, or abdomen, quickened pulse, a glow of warmth, and many others. Mr. Beaunis, in analyzing the musical emotion, speaks of "This vibration of the whole being, this nervous exaltation, these shivers that run down from your head to your feet—all this emotional state that absorbs your whole being, that carries you out of yourself and constitutes one of the most vivid pleasures it is possible to feel."¹ There

¹ H. Beaunis, *Rev. Phil.*, LXXXVI (1918), 353.

is an endless array of references in the literature of religion showing how directly it has constantly appealed to hungers, thirsts, the tearful eye, the parched palate, the quickened pulse, the condition of heart and liver, and to essentially all of the viscera and organic functions.

A story of unmistakable significance is indicated by an analysis of the intimate sense-imagery of art and religion. If anyone should take a work of art of acknowledged worth and analyze the imagery the artist has used in symbolizing some significant attitude toward the work of art and toward life, he will find to his surprise the relatively high part played by the intimate sense-imagery. Shakespeare's familiar song in which he pictures the meanness of ingratitude, runs as follows:

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude.
Thy tooth is not so keen
Because thou art not seen,
Although thy breath be rude.

Heigho, sing heigho unto the
green holly
Most friendships are feigning, most
loving mere folly.
Then heigho the holly,
This life is most jolly.

Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefit forgot,
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

It is clear from the foregoing that when the true artist attempts to express ingratitude he succeeds by chilling the skin with it, by lacerating the flesh with it as with a tooth, by pressing it against one like a chill wind, by making one feel

the roughness of its breath, by twisting one with its strain as if it were the torsion of a sheet of frozen water, by stinging him with it as with the prick of an insect, and the like. By the time he has finished with his intimate sense-appeal he has led one into acquaintance with the nature of ingratitude that excels any possible description of it.

Eight students skilled in psychological analysis and trained in introspection evaluated in terms of intensity and meaning of the different kinds of sensory imagery in this poem with the results as shown below. Each word or phrase that in reading the poem constituted a unit of interpretation was studied to see what imagery it called out. The meaningfulness to the poem of each image was indicated by an Arabic numeral from 1, signifying "present but indifferent," to 5, which meant as vivid as a perception. The individual variation was considerable. The composite picture of the rôle of the various types of imagery is as follows:

Vis.	Hear.	Press.	Taste	Smell	Temp.	Pain	Equil.	Kinaes.	Organic
25	15	8	3	2	15	15	4	20	27

The significant result is that in spite of the ease of introspection of the visual and auditory imagery, four of the intimate senses were doing each its full share as bearer of meaning of the poem. Let the reader try out his own self-observation with this and other Shakespeare selections and he may be convinced that when this consummate artist spoke of "our five best senses" he might have doubled the number but for the fallacies of the conventional psychologizing of his time.

I have made various sets of observations on the imagery involved in some of the best-loved bits of religious literature, as, for example, the Twenty-third Psalm, and the Beatitudes. The outcome seems invariably in keeping with that indicated by the analysis of some choice bits of "secular literature." The average for thirteen well-trained students who worked out their introspections on the Beatitudes gives the following

list of numbers for the imagery connected with the various senses:

Vis.	Hear.	Press.	Taste	Smell	Temp.	Pain	Equil.	Kinaes.	Organic
71	24	12	6	4	4	11	2	37	48

The high place of visual imagery in this selection as compared with the Shakespeare poem is due largely to the fact that we were careful to include verses 13 to 16 that make an unusually direct appeal to the imagery connected with that particular sense. It is interesting to speculate in this connection that the thing most of all that made Jesus the incomparable teacher who could drive his message straight into the inner parts of the human being was his skill in appealing to and through the intimate senses. The reader will find entertainment and profit in following through his sayings and parables, keeping in mind such a method of interpretation. Indeed, it is an item for profitable speculation to inquire whether Asia has not proven the religion-producing continent because of the constant use of the imagery connected with the vital functions. We read, for example, in the *Upanishads*:¹

In the beginning this universe was indeed Brahman.
In the beginning this was indeed Atma, one alone;
That Atma is in the heart. . . .

This myself, dwelling in the heart, is smaller than a grain of corn, smaller than a mustard seed. This myself, dwelling in the heart, is also greater than the earth, greater than the atmosphere, greater than the sky, greater than all these worlds. . . . As vast as is this ether, so vast is Atma, dwelling in the heart.

Another example representing a rather prevailing tendency of the Eastern mind is found in the constant imagery of the liver and other vital organs, in the sacred literature of the Assyrians and Babylonians, as has been described by Professor Morris Jastrow.

One of the most telling contributions so far to the psychology of religion is that by Dr. E. L. Mudge in a volume as yet

¹ Translation by S. A. Desai, *The Vedanta of Shankara* (London, 1913), pp. 64 ff.

unpublished, on "The Lower-Sense Complexes Conditioning the God-Experience." Among other things he discovers that by actual confession of cultivated people one's visual imagery connected with the God-experience plays essentially no part at all, while it runs up high in the experiences of younger folk. Children in the grades describe the God-experience so that it has apparently about 77 per cent of value. Among high-school students it has fallen to 47 per cent. Sophomores in college describe their God-experience in such a way that it seems to have fallen to 11 per cent, while for graduates and for other cultivated adults it has no recognized place.

Before closing this hasty discussion, which is meant only to lay in the rudest way certain foundations as a point of departure for further thought, I should like to correct four psychological astigmatismisms that stand in the way of the right application of the point of view herein set forth.

1. It has constantly been claimed that the defining senses are objective, while the so-called lower senses are personal and subjective. It has likewise become a habit to assert that the feelings, which, according to our description, are based essentially upon the intimate sense-responses, and apart from their functioning are as nothing, are subjective. On the contrary, the intimate senses are as consistent in their objective reference as are the defining senses. It is only in exceptional cases and in their near pathology that they concern themselves with the states and conditions of the self as such. Under normal conditions one does not say, "I am undergoing a state of excessive warmth," but "This *room* or this *climate* is too hot." The gustatory sense judges qualities of food regarded as objects of approval and disapproval. The organic sense reports hunger for this and that particular kind of sustenance. In like manner the artist is constantly evaluating the worth of aesthetical objects; the religionist is concerned about his relationship to God or to his fellows and is busy with real adjustment to outer conditions as truly as is the scientist who seeks to master

some problem. When in extreme forms of mystical fervor one reaches that state of ecstasy in which the chief passion is the nursing of a state of inner blessedness, religion has either ceased to exist or has ceased to be wholesome and is approaching a condition of abnormality.

2. It has constantly been wrongfully claimed that the so-called lower senses, and the feelings, are ephemeral, unorganized, and untrustworthy. Such a notion fails altogether to discriminate. They are quite helpless, unaided by definition and description, to handle the spatial and temporal units and the relations and qualities of objects *after these have been chopped out and set in order by the cognizing functions*. When this world of discrete data comes to exist, partially discovered and partially created, then it is cognition alone that can manipulate them aided and directed as they are by the delicate judgments of fitness furnished by the refined activity of the intimate senses. Before the chopping and dissecting is done, however, these more sensitive processes are skilful enough in working out adjustments to the ordered world of spatially and temporally arranged objects, and they do it often essentially without the help of the "higher" senses. Fish migrate out of their creek into the river, through the bay and a hundred miles or more about the ocean, then retrace their course—enough of them to preserve the species—into the original habitat for the next season's spawning. By no stretch of the imagination could one suppose that they chart their course and in any wise consciously hold to it.

White rats bereft surgically of sight, hearing, smell, and touch, still find their way through a complicated maze toward the food-box with the same success as do their kindred who have all the defining senses intact.¹ It has been amply proven by Professor Watson that sea terns do not depend primarily, and in many respects not at all, upon vision in finding their

¹ J. B. Watson, *Kinaesthetic and Organic Sensations: Their Rôle in the Reactions of the White Rat to the Maze*, Lancaster, Pa., 1907.

way out to the feeding grounds and back again to their nests. A parent tern shut into the hold of a vessel and transported one or more day's journey away will find its course back to its nest in essentially the flying time of the distance.¹ There is written somehow in its inner members, perhaps kinaesthetically, its relationship to its environment and what to do to preserve its right adjustments.

So much for indicating that the organism can and does, with immediacy, adapt itself to space, which is the favorite object of the defining senses. When now we consider those aspects of experience for which the categories of space and time have no descriptive significance, like the vital and mental processes, like personality and goodness and beauty, it is the intimate senses, and they alone, that can handle them. These are all real facts of an objective order but they flow through and past space and time as if they did not exist, and burst through definitions and descriptions and leave them helpless. Now the tables are turned. The intimate senses feel at home with life-processes, as Bergson has pointed out, and can enter into them directly, while cognition can only symbolize them with its scientific technique.

By controlled observation and experimentation it is found that when hogs are given free access to a great variety of foods they will select, guided by a refined hog-wisdom that no one so far has been inclined to ascribe to so lowly a beast, and which generations of domestication has not been able to destroy, such foods and in the right quantity, as will excel the accumulated wisdom of chemists and physiologists in devising "balanced rations."² The wisdom of these creatures is objective and is sufficiently trustworthy for their purpose. The biochemist will still stay in the game; and he might not be at fault did he, like Crichton-Browne and Woods Hutchinson,

¹ J. B. Watson, *The Behavior of Noddy and Sooty Terns*, Carnegie Publications, Washington, 1908.

² J. M. Evvard, "Is the Appetite of Swine a Reliable Indication of Physiological Needs?" *Proceedings of Iowa Academy of Science*, Vol. XXII, 1915.

encourage folk to follow a finely attuned feeling for the diet they need. Religion has not only tried to place human beings in a sensitive attitude toward dietetics but toward love, personality, beauty, and all those indescribable objects that are perhaps the realest of the reals that make up the world in which we live.

3. A third fallacy that needs correcting is that the intimate sense experiences are private and incommunicable while the "higher" sense-objects are shared by others. For example, Mary Whiton Calkins in her *Introduction to Psychology* says that "vision therefore is a higher sense than the others, only in so far as it is more often shared. . . . This is the reason why it is a more significant social material of intercourse, art, and science. Pressure and warmth, on the other hand, are less valued, because they are less often actually shared and, therefore, less easily verified and less frequently described." If one might take exception to such a statement, it would be to observe that all sense-experiences are private and all can be shared. Each of the arts, including spoken language, the highest of all, has been invented in order, in the first place, to objectify and fix the ten types of perceptions and images and, furthermore, to render them communicable. Religion has appropriated and sanctified nearly all the arts and has created a new one, the ritual. Religion and the arts are among nature's most successful discoveries in effecting the socialization and organization of the group. In their collective appeal they reach their end more through the use of intimate sense-imagery than otherwise. Such a statement of course needs extended analysis. The fact can be suggested, and passed, by reference to an illustration from the graphic and plastic arts that are, at first thought, supposed to be almost purely visual arts, while as a matter of fact they receive their worth and content from the senses we have been describing. Rodin claims that the soul of the statue is in its suggested movement from the act that has just taken place toward the one just about to happen. He confesses that

the birth of his career as an artist dates from the day when a humble artisan in the studio reminded him that he was carving only in surfaces. He must treat his figure in a third dimension and, feeling out the action of moods and muscles underneath, work from there out toward the surface—a distinctly kinaesthetic act.

The error in question may be illustrated by reference to the art of spoken language. It stands the miracle among the arts as an almost incredibly skilful instrument of intercommunication. In explaining the origin and use of language, evolutionary psychology has been undermining the intellectualistic conceptions and substituting in their place the “bow-wow,” “pooh-pooh,” and “goo-goo” and other more adequate theories that represent language as the accidental trial-and-error product of the deeper-lying and instinctive and impulsive movements. Language, to be sure, has set the human spirit free partially through its success in analyzing objects and qualities, defining meanings, clinching those meanings in concepts, and using these as topics of discourse. Equally remarkable is its success in suffusing words and sentences with hissing *s*’s, rumbling *r*’s, bumping *p*’s, moaning *o*’s, and other direct kinaesthetic and organic appeals so that the symbols almost burst with meanings. These are harvested up and intensified in concepts and are induced in the hearer too directly to be considered as acts of cognition. The expression of a judgment in a sentence, which is the root-principle of language, is fundamentally a kinaesthetic act and is performed usually for the sake of intercommunication.

4. “Knowledge” and “wisdom” are not simple in terms of thought. There is a wisdom also of a more intimate sort. Wisdom might fairly be described as a body of organized and deepened information that gives one a workable hold on “truth”—whether that baffling word should stand for a static absolute or for centers of relative constancy in a changing world of experience. Just as ideas grow into knowledge and

ripen into wisdom, so the direct valuating functions organize and integrate themselves into higher apprehensions of meaning, and into the wisdom "of the heart." This sort of wisdom arises sometimes with the aid of the thought-processes, sometimes independent of their participation.

A passing word may be in order about the bearing of this fresh step in "criticism" upon the problem of the nature of reality. There are many consequences. It will be sufficient to suggest only a few of the most obvious. It is clearly fatal to the all-sufficiency of naturalism and mechanism. It is equally unfriendly to intellectualistic absolutism. On pluralism it is silent; since there is more than one way of interpreting the outer world of experience, the ultimate reason for it may be that there is more than one sort of objective reality. The intimate senses are objective and dependable, and our analysis therefore leads in the direction of realism. It is friendly toward personalism and other philosophies that find reality to be akin to life-processes, for these are the primary concerns of consciousness, while the defining functions serve as their instruments of expression. The most considerable outcome is a wholesome distrust of mysterious and mystical "higher" sources of truth and wisdom that have no connection with the ordinary facts of common human experience. Religion can save all its values, even its highest objects of adoration, without accounting for its ineffable experiences in terms of a subjective mysticism, or attributing them solely to a transcendental being. With a sufficient description of mental processes, religion and the best in common life may become identical.